

SOUND TRACK!

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December 1986

THE COLLECTOR'S QUARTERLY



**Maurice
Jarre**
in Concert

Bill Conti
Filmography
Discography

** Record
Reviews*

Trade Market

** New
Recordings*

Interview:

Mario Nascimbene

SOUNDTRACK!

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BOOK REVIEW

BERNARD HERRMANN

FILM MUSIC AND NARRATIVE by GRAHAM BRUCE

Published by UMI Research Press. In Europe, this book can be ordered from Wildwood Distribution Services (Unit 3, Lower Farnham Road, Aldershot, Hants. GU12 4DY, England). List price \$50.00

This 248-page study is a revision of the author's thesis, written while he was at New York University in 1982. It's a very perceptive book, aimed at the scholar and the student of film music, or the music library, rather than at the general collector.

Bruce points out in his *Herrmann: Film Music and Narrative* that Herrmann used to orchestrate his scores himself, which lent them a sound all their own (in direct contrast with scores by other composers of the same period, whose work tended to be orchestrated by other members of the studio's music department, lending them a surface gloss but at the same time causing them to sound identical. He discusses Herrmann's fondness for unusual musical instruments, his rejection of traditional melodic lines and his avoidance of extended melody, thereby challenging the style that prevailed in Hollywood in those days.

He talks at length about the 11-year collaboration between Hitchcock and Herrmann, discusses the scores Herrmann did for the director and reveals the typical devices the composer used in those films -- his use of the seventh chord (creating, subconsciously, anxiety in the audience), and the ostinato, for example. He analyses *PSYCHO* and *VERTIGO* at length, and discusses scores like *ON DANGEROUS GROUND*, *THE NIGHT DIGGER*, *SISTERS*, *TAXI DRIVER*, *OBSESSION*. Surprisingly, he does not examine Herrmann's radio and television career, save for a very brief listing of the *TWILIGHT ZONE* scores.

There are numerous quotes, but unfortunately Bruce only lists the articles or interviews in which these quotes appeared; he does not identify the people quoted -- a flaw that can be quite irritating at times. Apart from that, and my earlier reservations about ignoring Herrmann's career in radio and TV, this is a valuable study for those who are not put off by lengthy analysis and a high list price. LUC VAN DE VEN

The Agony and the Ecstasy

by Bradley Cowden

In the seventies I discovered soundtrack LP's, and became addicted to the genre of film music. One hundred LP's per year was the average soundtrack purchasing habit for over a decade, and at least 20 - 30% of those albums were returned to the manufacturer due to noisy pressings -- pop, clicks, spurts -- you've all heard them too.

The fact is that record companies actually think their products reflect high quality, and I have talked to all of them. But how can they possibly view the dimples, pits, dirt, scratches and off-centre holes producing swishes and pops galore as acceptable?

Simple, not enough collectors phone these executives up and complain. I recently talked to a partner of a well-known california-based record company specialising in soundtracks. He told me they basically do not get complaints about their pressings -- no-one writes! I placed a long-distance phone call (3,500 miles) and informed him his product is substandard and only CD versions would be purchased in the future.

Fellow collectors have taken back 2-3 copies of recent LP's released by these companies who seem oblivious to the problem. It takes \$20,000 to \$30,000 to re-record scores in the U.S., plus manufacturing and marketing costs of the final product, and it all generally gets ruined by noisy groove walls in the end.

A solved part of the problem by purchasing a KLH or Burwel transient noise elimination device, inserted between the cartridge and pre-amplification stage of the hi-fi system. The result? A total reduction by approx. 90% of the surface noise caused by defective pressings.

The compact disc is the answer now and for the future -- nothing rivals it. The CD's cost more, but they last a lifetime and they sound great. Hopefully the smaller soundtrack record companies, who generate most of the better scores, can hop aboard the CD bandwagon once worldwide production capability has been increased.

In the interim, do not settle for substandard pressings. You work hard for the money you spend on records, so write or phone the companies you experience problems with (your telephone operator will come up with the record company's phone number if you give him the address listed on the LP sleeve) and talk to the top people in these firms -- not to the public relations men, who may not pass on the complaint.

Frankly, we need pure virgin vinyl pressings, manufactured under stringent quality control standards, sleeved in non-static liners, and if they cost an extra \$2, most buyers today would be prepared to absorb it.

Demand the best and perhaps collectively we may win a partial victory.

SOUNDTRACK!

THE COLLECTOR'S QUARTERLY

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EDITOR:

Luc Van de Ven

CONTRIBUTING EDITOR:

Daniël Mangodt

ART DIRECTORS:

Gerd Haven

Bart Serneels

REVIEWERS THIS ISSUE:

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Steven J. Lehti

Kevin Mulhall

Doug Raynes

David J. Rimmer

Robert Townson

Guy M. Tucker

PHOTOGRAPHY:

Paul Van Hooff

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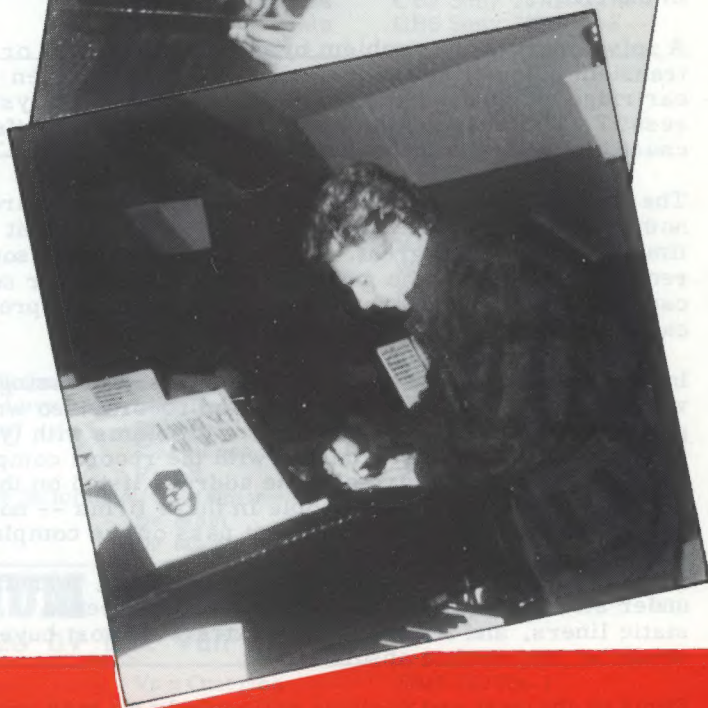
Udo Heimansberg

MAURICE JARRE

Maurice Jarre gave a film music concert at the Cultural Action Centre at Corbeil-Essones (near Paris) on May 30, 1986.

He conducted excerpts from
 VILLA RIDES,
 THE DAMNED,
 RYAN'S DAUGHTER,
 MAD MAX: BEYOND
 THUNDERDOME,
 A PASSAGE TO INDIA,
 SHOGUN,
 ENEMY MINE,
 the orchestral
 version of
 "Building the Barn"
 from WITNESS and the
 overture from
 LAWRENCE OF ARABIA.

The accompanying photos were taken by Christian Karl during rehearsals with the orchestra of the Ile-de-France, while the concert was drawing to a close, and at a record signing session afterwards.



in Concert

After
the
concert



Last
inspiration?

RETREAD CITY

by Guy Tucker

The summer of 1986 has brought forth more sequels and remakes than any I can think of: *KARATE KID II*, *POLTERGEIST II*, *THE FLY*, *FRIDAY THE 13TH VI*, *TEXAS CHAINSAW MASSACRE II*, *INVADERS FROM MARS*, *ALIENS*, *PSYCHO III*, with *KING KONG LIVES*, *STAR TREK IV*, *SUPERMAN IV*, *RAMBO III* and *A NIGHTMARE ON ELM STREET III* still in the offing.

Most of these belong to the science fiction-horror milieu, which is accustomed to endless remaking and following-up, and the three scores to be discussed here belong to those genres: *INVADERS FROM MARS*, *ALIENS* and *PSYCHO III*.

INVADERS FROM MARS (Enigma SJ 73226) is one of the year's worst films, a tedious and ultimately stupid escapade. The script, the acting and the direction are all at fault -- and equally culpable is composer Christopher Young, who sabotages a couple of scenes all by himself.

The main title is also the film's military theme, as well as being virtually the only distinguishable piece of music in the score. It is a rhythmic, emotionless cousin of his *DEF-CON 4* theme, without the latter's brashness and clanging Baschet sculptures. When it is heard under an offensive into the Martian caverns, it fails to do anything except fill soundtrack space. At a moment when Young should be stressing the importance of this mission, he is merely repating an already hollow theme.

But at least it is a theme. One could argue that the Martians have a theme, but if they do, it is a nearly unwavering electronic hum, and it tries to lend the ludicrous aliens neither menace nor humor. The same goes for the picture's most falloyant figure, the frog-eating school-teacher; there seems to be music in all her scenes, but no particular mood. It's just filling soundtrack space.

It took me a while to recognize *INVADERS FROM MARS* for the bad score it is, because Young doesn't do anything that sounds exactly wrong. He does not assault the listener, as Andrew Powell did in *LADYHAWKE*, but he casually shirks his duty with what is ultimately a non-score. It might as well have been tracked from records.

Enigma Records has deigned to release an album -- electronic music by Dave Storrs. My guess is that Storrs wrote music for the film, was rejected, and replaced by Young. Young's

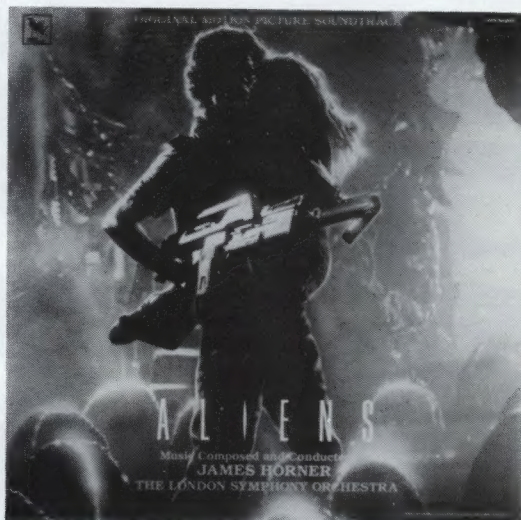
unusually poor showing -- other recent work has been conscientious -- could have come about from being rushed to get a final score in the can. Why, then, is it Dave Storrs whose music gets the album (apart, perhaps, from contractual reasons)? Personally I don't have the heart to buy an album of music rejected from *INVADERS FROM MARS*.

ALIENS is a different matter entirely. It is a solid film, and James Horner's score serves it well. But it takes listening to the album to be able to see through the James Horner mystique.

Thus far, I have shied away from reviewing Horner's work because I wasn't sure just what to make of it. Now that some distance has been made between his explosive arrival and firm establishment, I have begun to think that, far from being filmusic's hope of tomorrow, he is something of a freeloader.

John Caps' article "Premature Plaudits" ran in these pages to sizeable controversy some years ago (SCQ no. 10, June 1984). Still awash in the glories of *KRULL*, *BRAINSTORM* and *STAR TREK III*, I thought Mr. Caps himself was being a bit premature. Now I can only agree with most of it. About *THE DRESSER*, Caps pleads, "Do something. . . Make music!" I find myself saying the same thing of *STAR TREK III*, *COMMANDO*, *COCOON* and *ALIENS*. Except for *COCOON*'s wonderful "Ascension" theme, all of Horner's work since *KRULL* has been dull and dismissable.

ALIENS finds Horner eating still more of Goldsmith's leftovers, and taking great care not to emulate the master, outside of converting the reverberating-flute triads from the original *ALIEN* to appropriately militaristic brass. But listening to this score (Varèse STV 81283), I begin to feel that Horner is trying to establish a personal style through sheer repetition. The chase music is as old as *BATTLE BEYOND THE STARS*,



and almost the whole score is chase music. In my eyes, repetition is only a sin when it doesn't work; Williams, Barry, Morricone and Ifukube, to name a few, have put out retread after retread, but at the same time (usually) trying their

utmost to make it sound like something new - in a word, "making music".

Horner isn't doing that. There is one motif, that for the little girl, that is new for Horner, but I just don't like it. Its attempt to bring a little tenderness into a harsh soundtrack seems forced.

But Horner is, as Elmer Bernstein notes, definitely "a scorer"; he makes no overt missteps, and at times the recycled chase music does get the blood stirring. On the whole though, I remain unconvinced. The composer isn't giving his all.

I can be sure of that because Horner has written some truly exemplary scores, ones that fully explain his near-instant rise to fame. All of them date to the first few scores of his burgeoning popularity, and all of them bespoke an eager new talent. But then, as it were, the music stopped. No more KRULLS, no more BRAINSTORMS -- an eternity of sound-alike UNCOMMON VALORS, scores of professional, cool detachment.

What happened? I think perhaps Richard Kraft's ALIEN liner notes provide a clue: James Horner's rise was truly "meteoric", which is analogous to "too much too soon". Now that he is on top, he doesn't really have to knock himself out any more. The coldly passable music Horner has written for ALIENS and others bespeaks a self-confident laziness. COCOON's "Ascension" theme tells me that all hope is not lost, but I don't plan to hold my breath.

I wonder if success will spoil Carter Burwell. In what may be his first film score, PSYCHO III, he has shown himself to be the most talented newcomer in a while. He appears to work entirely with synthesizers, which is not beside the point. He has managed to create an unusual new atmosphere for the Bates motel, almost wholly with electronics...and in the theater, I couldn't really be sure that was how he'd done it. Until the belated MCA album release, I was not convinced one way or another that it was a synthesizer score.

Directed with kinky flair by Anthony Perkins, PSYCHO III is funnier, nastier and less compelling than its predecessors. Its script ingeniously creates new wrinkles in the Mother-Norman relationship, before thrashing them in a cheap "shock" fadeout. New to the scene as he is, Carter Burwell's music captures the spirit needed, and then some.

The main title, "Maureen in the Desert", is desolate and sad, with "harp" and acoustics reflecting the alienation of outcast nun Maureen. When she stops off at the Bates Motel, she is unaware of her precedent but Burwell isn't; for Mother, he has diluted Herrmann's killer violin to a single percussive shock, and for the tortured nun, Goldsmith-like Latin intonations (hissed by Audrey Wheeler). Things don't work outquite as expected, though, and Burwell's "desert" theme becomes suddenly warm as love unfolds between Norman and Maureen (all that

represented on the LP as "Before and After Shower").

Mother, of course, is none too pleased, and as she and Norman argue ("Mother"), Burwell builds a powerful, almost nauseating series of rising-and-falling chords, a bit like VERTIGO. And of course the time comes when things get out of hand and Norman has to make a run to the swamp. "Bad Boys and Body Bags" is a slowly mounting montage of the score's motifs.

After the intensity and lyricism of the preceding bands, "Revenge of a Thankless Child", disappoints for only being intense, as Norman hurtles into a shocking decision, which unfortunately is not allowed to end the movie.

Virtually all the important music is on the album, including some extremely clammy rock bands. "Sisters", a heavenly choir for Maureen's



vision of the Holy Mary, is interrupted by the song "Catherine Mary". The so-called theme song, "Scream of Love", has lyrics which consist of two grunts. Burwell has ill-advisedly pepped-up the desert theme on two bands; one of these, "Electroshock Waiting Room", comprises most of the end title, quite inappropriately.

These quirks do not serve to invalidate Burwell's score. It does not have the incisive brilliance of Herrmann's original, but it does match Goldsmith's PSYCHO II for warmth, and even outclasses it for suspense value. All comparisons aside, finally, Carter Burwell has introduced himself as a talent to be reckoned with. Whether he will decay as quickly as Christopher Young and James Horner has yet to be learned.



MASTERS FILM MUSIC

Whitby, Ontario, CANADA

Those of you who own THE FINAL CONFLICT album are already well acquainted with us. For those of you who aren't... Masters Film Music is a recently formed record company established to cater to the film music collector. We have been very pleased with the response to our first album but now it is time to proceed. It seems that it is the same group of scores which are consistently requested but none of them ever get released. We would like to change this. To do this, however, we need to know exactly which scores are most important to you. The following is a list of thirty possibilities. From this list we would greatly appreciate it if you would select your 5 favorites. (Just 'tick' the titles concerned). Also, please feel free to include an additional favorite of yours which is not included on this list. I urge you all to take part in this poll as without your support it is impossible for us to succeed in at last making available some of these fine film scores.

- | | |
|---|--|
| <input type="checkbox"/> BABY (Goldsmith) | <input type="checkbox"/> MAGIC (Goldsmith) |
| <input type="checkbox"/> BRIDGE AT REMAGEN (Bernstein) | <input type="checkbox"/> THE MIRACLE WORKER (Rosenthal) |
| <input type="checkbox"/> THE CHALLENGE (Goldsmith) | <input type="checkbox"/> NIGHT CROSSING (Goldsmith) |
| <input type="checkbox"/> Concert works by film composers | <input type="checkbox"/> THE POSEIDON ADVENTURE (Williams) |
| <input type="checkbox"/> CROSS CREEK (Rosenman) | <input type="checkbox"/> PRIZZI'S HONOR (North) |
| <input type="checkbox"/> DEAD MEN DON'T WEAR PLAID (Rozsa) | <input type="checkbox"/> RAGGEDY MAN (Goldsmith) |
| <input type="checkbox"/> Documentaries by Alex North or Elmer Bernstein | <input type="checkbox"/> RAISE THE TITANIC! (Barry) |
| <input type="checkbox"/> ELIZABETH AND ESSEX (Korngold) | <input type="checkbox"/> REVOLUTION (Corigliano) |
| <input type="checkbox"/> GLORIA (Conti) | <input type="checkbox"/> THE SEA HAWK (Korngold) |
| <input type="checkbox"/> Goldsmith T.V. movies | <input type="checkbox"/> SHANKS (North) |
| <input type="checkbox"/> HEARTBEEPS (J. Williams) | <input type="checkbox"/> SOMETHING WICKED THISWAY COMES (Horner) |
| <input type="checkbox"/> THE GREAT SANTINI (Bernstein) | <input type="checkbox"/> THE TERRY FOX STORY (Conti) |
| <input type="checkbox"/> THE JOURNEY OF NATTY GANN (Horner) | <input type="checkbox"/> TORA TORA TORA! (Goldsmith) |
| <input type="checkbox"/> JOURNEY TO THE CENTRE OF THE EARTH (Herrmann) | <input type="checkbox"/> 2001 A SPACE ODYSSEY (North) |
| <input type="checkbox"/> KINGS OF THE SUN (Bernstein) | <input type="checkbox"/> UNDER THE VOLCANO (North) |
| | <input type="checkbox"/> |

Many outstanding scores fall into the category of being either too sparse to sustain a full album or belong to a film which simply too few people have seen or heard of. For these scores, we feel that collection albums along the lines of the RCA series are the best way to make at least sections of them available. The following are ten composers whom we feel have many scores which fall under these guidelines. Please choose two that you would most like to see collection albums of with a variety of their lesser known but equally outstanding works. Again, please feel free to include a composer not mentioned and to give us an idea of those scores you would like to see included on the albums of those composers you choose.

- ☐ Bill Conti, with the following score(s):
- ☐ Georges Delerue, with the following score(s):
- ☐ Jerry Fielding, with the following score(s):
- ☐ Michael Kamen, with the following score(s):
- ☐ Jerry Goldsmith, with the following score(s):
- ☐ Michael Kamen, with the following score(s):
- ☐ Henry Mancini, with the following score(s):
- ☐ John Morris, with the following score(s):
- ☐ Basil Poledouris, with the following score(s):
- ☐ John Williams, with the following score(s):
- ☐ Victor Young, with the following score(s):
- ☐ (a composer of your own choice), with the following score(s):

Thank you for taking the time to answer our poll and I truly hope you will be pleased with and enjoy those albums which we do decide to issue.

ROBERT TOWNSON • Masters Film Music

Dear Reader,

Please make a photocopy of the entire page, and return it to SOUNDTRACK!, MFM Poll, Astridlaan 171, 2800 Mechelen, Belgium.

All replies must be in our possession by March 15, 1987. The poll results will be published in the June issue.

A Conversation with MARIO NASCIMBENE

by Claudio Fuiano

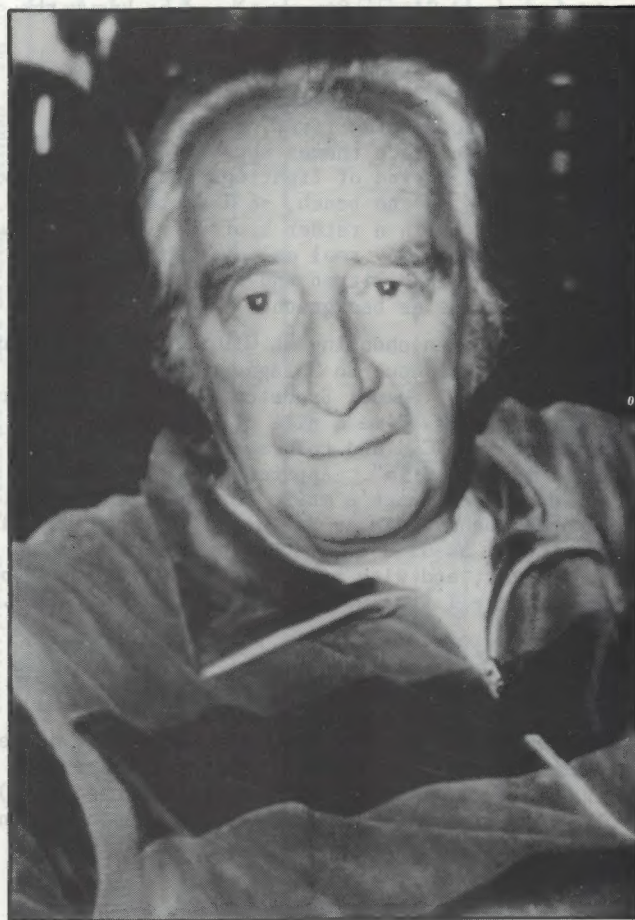
CLAUDIO FUIANO: You often use "sounds" in your film scores. A heartbeat in *DOCTOR FAUSTUS*, sounds of nature in the "Dinosaur" films, a typewriter in *ROMA ORE 11*, the rustling of the wind in *BARABBAS*, etc. Does that reflect your interest in experimentation when you score a picture, or do you do it to have fun, to surprise the audience with the unexpected?

MARIO NASCIMBENE: I do it because I think certain movies are better served that way. Take the scene from *ROMA ORE 11*, for example; those girls waiting on the stairs are hoping for a job and using the sounds of a typewriter comes naturally, as a fundamental part of the story. Take the heartbeat in *L'ORA DEL TERRORE* (aka *THAT NIGHT*), which is about an American middle-class commuter who suffers a heart attack in the subway; he isn't carrying any papers, so the heartbeat becomes a supporting sound. In *CRONACA DI UN DELITTO*, set in Terni, a steel worker is unjustly accused of a crime he did not commit, and is finally acquitted on the grounds of insufficient evidence. I used the sound of a power hammer as an expression of the accusation by our society. At the end of the film, when the steel worker is acquitted, there is a scene where all the employees are leaving the steel works at Terni on their bicycles, and here I used the sound of many bicycle bells ringing, to underline that the man is once more being accepted by society, he is once more a part of it.

In *ANGELA*, a man kills another person by slamming the bonnet of a car over his head; this sound comes back many times during the movie to haunt the murderer (actually, I obtained this sound with the bonnet of a real car). In another score of mine, where a huge door of St. Peter's Church is opening, I recorded the sound of a squeaking door, and the result wasn't really satisfactory as far as sounds go.

There is also the fascinating aspect based on a technique of recording sounds, and on the technique of using, incorporating, these sounds, which I call 'L'Impronto del Suono', a term actually invented by a friend of mine, film music expert Glauco Pellegrini.

CF: Film scoring allows a composer to write all kinds of music, assuming he is able to write in many different styles. You write in a vast number of styles, from sweeping romanticism to funky jazz, from avant-garde to full tango, from religious music to folklore, from vigorous marches to blues... Is that one of the things that attracted you to scoring films?



MN: I think this is the most beautiful aspect of a musician's career: every time you have to score a scene, there is always a different solution, you can use a different approach; each time you score a movie, there are totally new sensations that command your attention, speaking creatively, technically and psychologically. There is also the relationship with the film director, the screenplay, the character, and the film editor — someone who tends to work in the dark and who influences our work very much. A musician must be polyvalent, he must be a chameleon! I'll have more to say on the subject in a book I'm writing.

CF: There has been many rumors about who actually scored *EL CID*. Please tell us what really happened. Was the music you wrote actually used in the Italian print of the film?

MN: I've just read Miklos Rozsa's autobiography, and I'm glad for the opportunity to clear up things once and for all. At a certain place in his book, he says that he was called to Malaga to score the film, because producer Samuel Bronston didn't like the work done by the Italian composer, and wanted him replaced. This, of course, is Rozsa's version (Rozsa's a composer I like very much), but he only knows what Samuel Bronston (a person I don't hold in high esteem) told him in the first place. Robert Hagiag was co-producer of EL CID in Italy at the time (I had already scored ROOM AT THE TOP for him, which starred Simone Signoret) and he knows the real story.

Bronston called me and asked me to score EL CID, which was being shot by Anthony Mann. I read the screenplay first, and they told me to write some dance themes only. The music had to accompany a kind of fighting dance for scenes taking place on the beach, so I wrote some cues for tympani, with a rather brutal, violent rhythm, without any real melody. Director Mann liked what I had written and shot his scenes, using the cues as background.

Then, when shooting EL CID was about halfway, I was asked to come to Malaga to discuss the score itself. Samuel Bronston met me there when I arrived, showed me a pile of records of Massenet's *El Cid* and told me: "This is the music for the film". Apparently I had to sort of "adapt" Massenet's music for the film. Samuel Bronston behaved in an offensive way, and I told him that I am used to discussing the score with a director, and with him only. So I returned to Rome, where I tore up the contract already made.

As a result, Bronston phoned Rozsa, told him that he disliked my music, and asked him to score the movie instead. This was an absurd statement, since at that time I hadn't yet written any themes for the film, only some dance cues for the beach scenes! (Later I heard that these were apparently used in the finished film). The picture was an Italian-American coproduction, so my name was removed from the credits and replaced by Miklos Rozsa's.

CF: Did Richard Burton himself ask you to score DR. FAUSTUS? Maybe because you had previously scored ALEXANDER THE GREAT? Why did you re-use existing music from FRANCIS OF ASSISI and SOLOMON AND SHEBA in that movie?

MN: I was asked to score DR. FAUSTUS by Richard Burton, once he had seen some films I had worked on. In the finished movie DR. FAUSTUS, there are two themes taken from FRANCIS OF ASSISI and SOLOMON AND SHEBA, because the uncompleted film had been "tracked" with my music from these pictures. You see, often when the film is being mixed and edited, the director likes the music so much that he decides to keep the "temporary" film score...

CF: At the time (1962), BARABBAS was a "gimmick" score, totally different from the style used by other composers in biblical films. It was a new approach in scoring Roman Empire films, very different from what Rozsa and North had done for similar pictures. Can you tell us something about that new approach, your concept of

A page of Nascimbene's original score for GLI ATTI DEGLI APOSTOLI

mixing sound effects and Gregorian chants for what was, after all, a Roman epic? What did director Richard Fleischer think of your score?

MN: It may sound odd, but I have made my best scores without having met the respective directors of the films. For example, I scored THE VIKINGS in 1958 without ever meeting the director, Richard Fleischer. I met him one day in Hollywood, and he congratulated me on the score I did for THE VIKINGS...

For BARABBAS, I got a phone call from Kirk Douglas, who asked me to come to Monaco where he was staying at the time. BARABBAS was a milestone in my career. When watching the film, I understood that I couldn't score this movie in the same way that my colleagues had scored other biblical epics. I love to bring to my scores something really special — originality and personality... Scoring ROMA ORE 11 proved a determining factor, so when I scored BARABBAS I used what I call the "Mix-rama". For example, that sequence of the eclipse was a supernatural event to people who lived in the Judean age, it brought fear to men's minds, so it couldn't be written for a typical orchestra; it meant silencing the entire orchestra, so that the strings could be used exclusively. I needed to find a new way to introduce a new sound, and I did that by putting together voices, a soprano and two strings during an extended five-minute

segment at the moment of the eclipse itself; I also used the sound of a bass at half speed. I discovered that the same concept could be used by bringing in the "Mixerama".

CF: Can you explain that "Mixerama" to us?

NM: The "Mixerama" is an instrument which contains 12 stereo cassette tapes, so you can get 24 different sounds. I have more than 1,000 cassettes like that. I have recorded all the possible sounds the musicians in an orchestra can make, from the piccolo to the contrabass, male and female voices, the strings (now sharp, then soft, then trilling or pizzicato...) on all the notes of the musical scale.

When I had all the sounds separately, I recorded the high and low ranges of every single note, and then recorded them separately onto the stereo cassette tapes. So in the end I had truly infinite possibilities of a mixture of sound. Each note had its own sound, but three or four used together change that sound. It's all pulsating, creative, 'living' sound. Unlike modern computer keyboards, the "Mixerama" uses pure sound treated in a human way. For example, in *GLI ATTI DEGLI APOSTOLI*, I used Severino Gazzelloni on flute, the sound of cicadas, and themes written for sitar; using the "Mixerama" in that film was fundamental, it underlined very well the anxiety and suspense.

CF: Other scores with a similar musical expression were ONE MILLION YEARS B.C. and WHEN DINOSAURS RULED THE EARTH. Sometimes you can't even hear if it's electronic music or not...

MN: There's no electronic music in these scores. In the methods I have used there was no room for electronics. (Although I have used electronics in some later television scores). For the "cosmic" sequence in *ONE MILLION YEARS B.C.*, I needed 67 pre-mixed sounds, 12 at a time! It took me and my sound engineer, Gianni Mazzarini (whom I have worked with for twenty years), four days to put that sequence together. I remember in particular the impression of wind moving back and forth stereophonically...

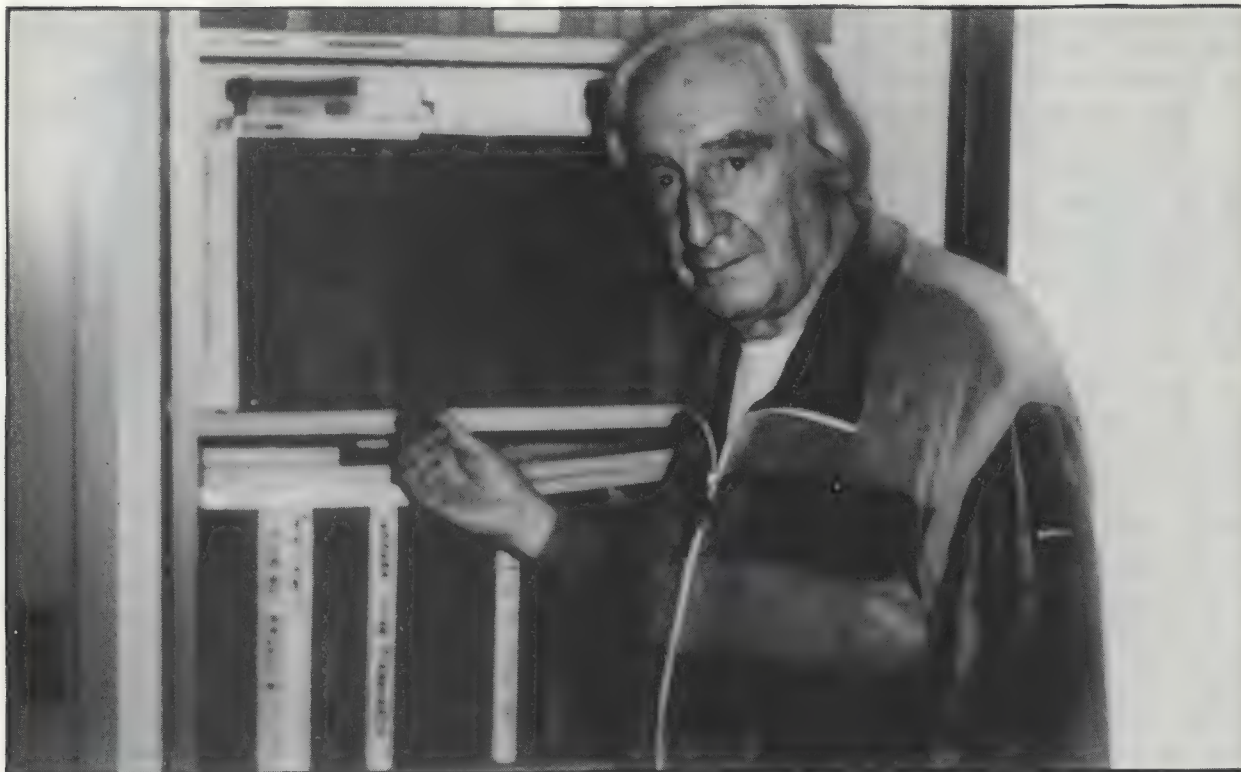
CF: How did you become involved in scoring American films? It all started with THE BAREFOOT CONTESSA, which is not exactly typical of the later-developed "Nascimbene-sound", introduced in ALEXANDER THE GREAT two years later...

MN: Your question reminds me of a nice anecdote... At the time I got a phone call from the secretary of William Wyler, who directed *ROMAN HOLIDAY*. I agreed to meet him at my apartment. It turned out to have been a joke, perpetrated by my friend Franco De Simone, and of course he turned up at my apartment instead of William Wyler!

Four months later, I received another phone call, this one from the secretary of director Joseph Mankiewicz. I shouted angrily into the phone, believing it was a joke once more. But the secretary called back a second time, and a third, and in the end, I agreed to meet the film director, thinking that Franco De Simone was again behind it. That same



Claudio Fuiano and Mario Nascimbene



Mario Nascimbene at the "Mixerama" stereo cassette 'library'

afternoon the bell rang, I went to open the door with irritation, intending to speak my mind to Franco, but on the doorstep stood Joseph L. Mankiewicz in person. When I told him the whole story, he was very amused; we got along well, and this opened many doors for me in Hollywood.

CF: ALEXANDER THE GREAT was a new approach in epic scoring. During the 50's, the only available concept was the one created by Miklos Rozsa, first heard in QUO VADIS? What can you tell us about your new approach to scoring biblical films? Did director Robert Rossen leave you a free hand? Who orchestrated the score?

MN: Robert Rossen was a close friend of mine. For ALEXANDER THE GREAT, I suggested a novel idea: to score the film without using any strings! Rossen was surprised by that idea, and felt rather uncertain about the reception such an unusual score would receive in Hollywood; my reason for such an unusual orchestra was that the strings tend to underline love scenes, and instead I wanted to concentrate here on the aspects of a hero, a leader and -- of course -- a warrior; hence my suggestion to use an orchestra consisting of 8 horns, 8 trumpets, 8 trombones, 2 bass tubas, 12 tympani, 20 percussion and woodwinds. When Robert Rossen heard the recording of the main titles, he was really impressed, and everything worked out well in the end. I orchestrated the score myself, as indeed I have done with all my film scores.

CF: Some of the finest scores you have written were for films by Valerio Zurlini...

MN: With Zurlini I had a really nice

artistic relationship. I ought to tell you that I have been the producer of a number of documentaries, and in that respect I have launched the careers of directors like Zurlini, Dino Risi and others... It was Franco De Simone who introduced his cousin to me, a very young Valerio Zurlini, asking me to write the music for Zurlini's first documentary, SORRIDA, PREGO. Valerio was an exceptionally kind person, very talented, with a great sense of humor and at the same time burdened by a kind of sorrow. After I had scored his film, I continued to produce documentaries for others, winning various awards.

Zurlini made other documentaries for me, for example IL BLUES DELLA DOMENICA, I PUGILATORI, etc. After his first movie for Lux Film, he asked me to score his next 4 films: L'ESTATE VIOLENTA, LA RAGAZZA CON LA VALIGIA, LE SOLDATESSE, and LA PRIMA NOTTE DI QUIETE.

CF: If we consider your style, your versatility in scoring films, it seems strange that Federico Fellini never asked you to score any of his films after Nino Rota's death... Fellini's films lost a lot of their appeal after Rota passed away; you would have been a perfect successor.

MN: I only briefly worked with Fellini, for a film called AMORE IN CITTA, a film-vérité on which other directors also collaborated: Antonioni, Maselli, Risi and Lattuada. Then Fellini teamed up with Nino Rota.

CF: You have scored the first-ever Italian western, UNA SIGNORA DELL'OVEST (in 1942). If I am correct, you have never scored any other

Italian 'spaghetti' westerns. Have you been offered any? Did you refuse to do any others? After all, you were the most innovative Italian composer at the time, and many of Morricone's ideas were already inherent in your scores, years before Morricone began working in films. Is it true that he was at one time your assistant?

MN: I didn't score any other westerns because I wasn't interested in the films they asked me to do, not because there was no demand for my services.

Morricone was not my assistant. He arranged the BARABBAS theme for a commercial recording, and at one time he conducted my music for MORTE DI UN AMICO.

CF: You have written jazz scores, comedy scores, dramatic scores... What is your favorite type of score?

MN: (Smiling) All kinds.

CF: Some of Kirk Douglas's films have very interesting scores, like *THE LIGHT AT THE EDGE OF THE WORLD* and *THE VIKINGS*. Did Douglas ask you to score these films? For some reason, there are no track titles on the record of *THE VIKINGS*, nor on *SOLOMON AND SHEBA* for that matter. How come?

MN: Yes, Kirk Douglas asked me to score *THE VIKINGS*, he phoned me from Monaco. I didn't use authentic viking material, though.

As to the record albums, they were made without involving me in any way; they are badly edited, and the sound is bad too.

CF: Are there any films you have refused to score? Are there movies you would have liked to have done, but were not asked to do?

MN: There is only one film I regret not having scored, *IL DESERTO DEI TARTARI* (Ennio Morricone ended up doing the music for this film). As to the other pictures, I feel I haven't lost very much. For example, I rejected the offer to score *SODOM AND GOMORRAH*, which was eventually done by Miklos Rozsa.

CF: Which (film?) composers do you admire, and which (film?) composers have influenced you in your composition?

MN: I don't really know whether anyone has influenced me, because I have always tried to have a personal style. No doubt my teacher, Enzo Masetti, one of the greatest Italian film composers, has had a major effect, but he gave me advice rather than tried to influence me.

Among my contemporaries, I very much like Italian composers like Ennio Morricone and Piero Piccioni. Among foreign composers, Bernard Herrmann, Elmer Bernstein, Quincy Jones, Jerry Goldsmith, John Williams, Mike Oldfield for his *THE KILLING FIELDS*, Vangelis for his use of synthesizers and Alex North (a composer who has always been ahead of the going trends). And the score for a current movie called *ANOTHER TIME, ANOTHER PLACE*.

CF: Did David O. Selznick specifically ask you to score *A FAREWELL TO ARMS*? Rumor has it that he was a difficult man to work with...

MN: Selznick was a good friend of mine. He chose me to score *A FAREWELL TO ARMS*, after having heard the main title I wrote, which he liked very much.

CF: A few years ago, someone released a triple album set called "*L'Impronta del Suono*", with themes from a number of your scores. Wouldn't it have been better to include less previously recorded material and more themes from less familiar scores?



The unidentified Tracks

by James Marshall

It's always seemed to me ill-advised to put out *THE VIKINGS* and *SOLOMON AND SHEBA* with 32 unidentified tracks. Here, then, are my versions of the album titles:

THE VIKINGS (UAS 5003)

- A1: Opening Narration (1:31)
- A2: Arrival Home (2:08)
- A3: On the March (3:19)
- A4: Eric Rescued by Odin (1:45)
- A5: Aella's Warning (2:10)
- A6: Dancing the Oars (1:08)
- A7: Morgana's Solitude (2:20)
- A8: Battle with the Britons (2:07)
- B1: Conquest over Northumbria (1:50)
- B2: Return through the Fog (2:53)
- B3: Eric and Morgana (1:17)
- B4: Sea Battle (2:20)
- B5: Rescue of Morgana (2:20)
- B6: Death of Einar (1:37)
- B7: Eric and Morgana Reunited (2:06)
- B8: Finale: End Title (2:12)

SOLOMON AND SHEBA (UAS 5051)

- A1: Rha-Gon (2:17)
- A2: Egyptian Invasion (1:28)
- A3: Battle in Israel (1:11)
- A4: Victory Parade (2:41)
- A5: Pagan Festival (2:23)
- A6: Main Theme (2:03)
- A7: Death of King David (1:50)
- A8: The Miracle (1:44)
- B1: Returning to Arms (1:13)
- B2: The Misty Lake (3:06)
- B3: Hymn to Jehovah (3:04)
- B4: Sheban Caravans (1:30)
- B5: Abishag (2:00)
- B6: Solomon's Meditation (1:35)
- B7: Peace in Israel (1:42)
- B8: Declaration of Love (1:33)

Reprinted from *SCN/24*



Mario Nascimbene at the mixing console in his private recording studio

MN: I was happy with the triple boxed set. After all, it was meant to give a panorama of my entire career, with the various styles used.

CF: According to some film credits, you scored the Italian release of *SPARTACUS*, while Alex North scored the U.S. version. What was the reason?

MN: The film *SPARTACUS* has often been included in my filmography, in error. I could not score that film because I was with King Vidor in Madrid at the time, working on *SOLOMON AND SHEBA*.

One evening I received a phone call from Kirk Douglas, who had been very satisfied with my music for *THE VIKINGS*. He was the producer of *SPARTACUS*, and he asked me to come to Hollywood. I couldn't go, because I was still recording the music for *SOLOMON AND SHEBA*, and I had already been signed to do another movie

after that one. I asked Kirk Douglas if he could wait a while until I was free, but 3 days later I received a telegram saying that another composer had been signed to score *SPARTACUS*. A pity, since I should have liked to do that picture.

CF: Some sources credit you with having written music for *JASON AND THE ARGONAUTS*, and for *SACCO AND VANZETTI*.

MN: I never wrote any music for these films. Regarding *SACCO AND VANZETTI*, there was probably some confusion with a lyrical opera called *SACCO AND VANZETTI*, which had a libretto by Rossen and which I did write music for; but the opera was never finished because of Rossen's untimely death.

Questions provided by Udo Heimansberg and Gerd Haven.

Jerry Goldsmith in Concert

with the
**Philharmonia
Orchestra**

Jerry Goldsmith will conduct the Philharmonia Orchestra at the Barbican Centre on March 10, 1987. The concert will feature music from many of his major scores.

The address is Barbican Centre Box Office, Silk Street, London EC2Y 8DS. The price of tickets will range from £5 to £10.50. The Box Office will open on February 7, 1987. Readers can contact the Barbican Centre by telephone on (1)638 8891 or (1) 628 8795.

Deadline!

On September 23 American John Corigliano, who was an Academy Award and Grammy Award nominee for his score to *ALTERED STATES* in 1980, became the first recipient of the Anthony Asquith Award for Outstanding Achievement in Film Music. The award was begun this year by the British Film Institute in memory of the noted British film director Anthony Asquith as both films and music were his great loves. Mr. Corigliano received the Asquith Award for his music for the Hugh Hudson film *REVOLUTION*. The composer was unable to be in London to accept the award as his orchestral work, *Fantasia on an Ostinato* was being given its world premiere by the New York Philharmonic that day. Having actually heard a cassette of his magnificent soundtrack (as well as forcing myself to sit through a videotape of this truly horrendous film), I must say that Mr. Corigliano's score is truly outstanding. An enterprising record company should seriously consider releasing this music.

Film soundtracks to be released in the USA and overseas: *CRIMES OF THE HEART*, Georges Delerue (Varèse). *KING KONG LIVES!*, John Scott (Varèse). *MOSQUITO COAST*, Maurice Jarre (Fantasy). *LA DESCENTE AUX ENFERS*, Georges Delerue (Carrère). *THE NAME OF THE ROSE*, James Horner (a fold-out cover, released by Teldec/West-Germany). *IMITATION OF LIFE*, Frank Skinner (Vinilo reissue). *THE SOUND AND THE FURY*, Alex North (Vinilo reissue).

Windham Hill is about to release "The Shape of the Land" (WH 1055) which contains the evocative soundtrack to *THE STORY OF NAOMI UEMURA*, a film about the famous Japanese explorer/adventurer. The music is primarily composed and performed by pianist Philip Aaberg with additional compositions and performances by New Age people Will Ackerman, Michael Hedges, Malcolm Dalglish and Eugene Friesen. Alex North's *CHEYENNE AUTUMN* has again been slated for release by Celine; the score will be available both on LP and CD.

Still more forthcoming albums by major composers: *GOLDEN CHILD*, John Barry. *AN AMERICAN TALE*, James Horner (one side will contain the score, the other side some vocals written by Horner himself). *THE BOY WHO COULD FLY*, Bruce Broughton.

New CD's will include *STAR TREK I* and *II* (Southern Cross), *KNIGHTS OF THE ROUND TABLE* (Varèse), Horner's *ALL NOM DE LA ROSE* (Teldec).

Next January, Elmer Bernstein will re-

cord Miklos Rozsa's *EL CID* score for the German Colosseum label. This time, all previously unrecorded themes will be included. More about this event in the next SOUNDTRACK! issue.

Rozsa fans will also be delighted to learn that Intermezzo will issue the complete score to *SODOM AND GOMORRAH* on a double album containing 90 minutes of music. Sergio Bassetti spent some days in a recording studio in early November, remastering and digitalising the original tapes, and the result should knock your socks off.

Also coming from Intermezzo are LPs like *DJANGO SPARA PER PRIMO* and *100.000 DOLLARI PER RINGO* by Bruno Nicolai, and a series of reissues like *VENERE IMPERIALE*, *ADIOS GRINGO*, *ESCALATION*, *CORRI UOMO CORRI*, *QUESTA SPECIE D'AMORE*, *BUFFALO BILL L'EROE DEL FAR WEST*.

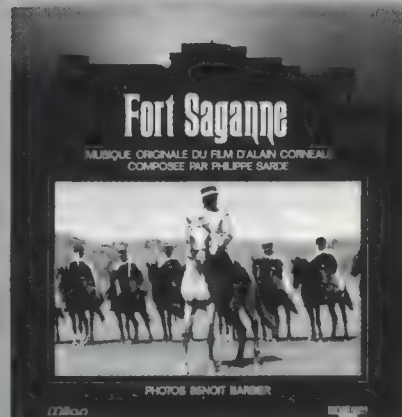
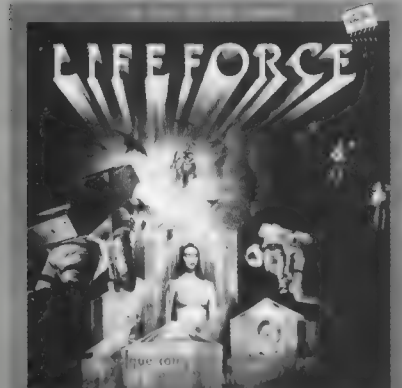
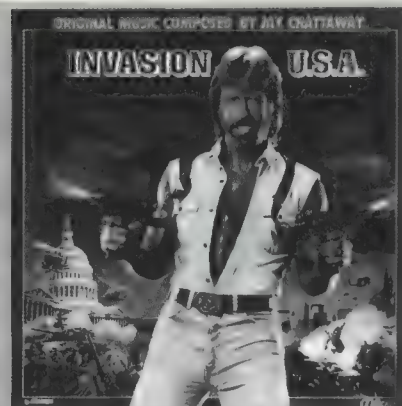
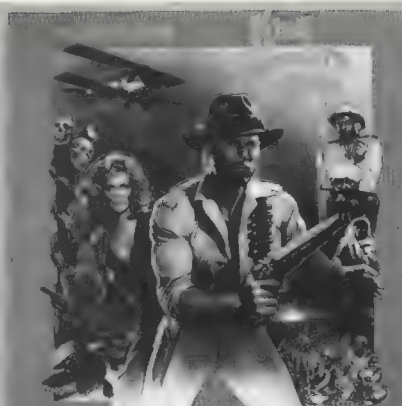
The world's first "Film Music Convention" took place at Sevilla (November 11 through November 14), with guests like Georges Delerue, Maurice Jarre, Nicola Piovani and Mario Nascimbene. We'll have a brief report on this in the March issue.

Who's scoring what these days? Bruce Broughton did *THE FORGING OF A NATION*. Carl Davis scored *GREED* and conducted his own music at the recent London Film Festival. Maurice Jarre has been signed to do *NO WAY OUT*. *THE WITCHES OF EASTWICK* will have a score by John Williams.

Whether we like it or not, film music concerts are becoming a trend. Georges Delerue, Maurice Jarre, John Williams and others did the honors this year, and 1987 looks like The Year of Living Dangerously in Concert with performances by Carl Davis (February), Jerry Goldsmith (March) and Ennio Morricone (June), not to mention the concert to honor Miklos Rozsa's 80th birthday (May).

Carl Davis kicks off the series of concerts at the Luxemburg Conservatory; he will conduct his own score while one of the great silent movies of all time unfolds on the screen. (For more information about the specific date, the film to be screened, etc., contact La Cinémathèque Municipale, Place Guillaume 28, Luxembourg-Ville, Grand Duché du Luxembourg. Tel. (352) 4796, extension 2644, between 14.00 and 18.00 P.M.)

David P. James



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RECORD REVIEWS

Record Ratings:

- excellent
●● good
● mediocre
* worthless

ALIENS / James Horner

That's Entertainment TER 1115 (Great Britain)

In his liner notes for James Horner's score, Richard Kraft informs us that "this composer is forever in search of a new sound to underscore old situations". Such a statement leads one to conclude that Mr. Kraft hasn't heard the record. To be fair on this score it is very well written and does repay repeated listenings, which as film scores go is a fair achievement, but is it really enough from a composer who must now be considered a foremost musician of the 'eighties?

There simply isn't any real originality or emotional depth to this music. None of the characters are provided with a musical identity, hence the score never reaches beyond being an exciting accompaniment to the action. This kind of cool detachment in no way serves to enhance the film composer's reputation and may push movie music into the same blind alley of composer/audience alienation that has sterilized contemporary music.

As far as this score is concerned it is obvious that Horner still hasn't abandoned the devices that have served him throughout his career. His music still sounds like Jerry Goldsmith, albeit with a greater emphasis on percussive effects. Cues like "Sub-Level 3", all ominous rumblings and string chords reverberating into nothing, make this a long-winded (six minutes, 11 seconds) rehash of "The Alien Planet". Some of the blame for this must be laid on the producers, who obviously hired Horner to perform the thankless task of following in Goldsmith's footsteps. But even the music for the aliens lacks Goldsmith's sheer invention; here Horner offers a suspiciously similar motif to that of the Klingons in *STAR TREK III*.

It's very easy to sit through this score and pick out references to every major science-fiction film of the past ten years. Goldsmith's jerky rhythms in the 'Docking' sequence of *CAPRICORN ONE* are invoked in the opening section of 'Futile Escape'. "Bishop's Countdown" uses the same crashing full orchestral chords so familiar from Williams' *STAR WARS*. It seems that Horner's real skill as a composer lies in turning a veritable arsenal of clichés into a not unsuccessful score. How long he will continue to get away with it is anybody's guess.

DAVID J. RIMMER

HOWARD THE DUCK / John Barry

MCA 6173 (USA)

Barry's music for this oddball boxoffice bomb has moments of interest, but overall he's written a fairly negligible score.

The film opens with a quick glimpse of Howard's life in his home planet of Duckland. This gives rise to a lot of bad visual Duck puns, which Barry lets speak for themselves. His "Lullaby of Duckland" is a languid jazz theme like *BODY HEAT*, though sans that score's underlying tension. His approach of scoring humorous scenes seriously (most commonly heard in the Bond films) also pops up in the amusing sequence where Howard is sucked from his apartment, through the cosmos, to earth. The brass builds steadily towards a suspenseful crescendo. Then, after the film's title has been presented, the music settles into the Heroic Howard theme (as opposed to the jazzy Domestic Howard theme). Barry gives this melody an oddly ill-suited warlike feel with its omnipresent militaristic percussion. It's not very inspiring music, suggesting that Barry wasn't any more convinced by this film's hero than audiences were.

Far more enjoyable is "You're the Duckiest", an attractive love theme for Howard and the human singer Beverly. However, this



traditional romantic theme sits uneasily on a scene where a talking duck does some heavy-duty flirting with a half-naked punk rocker.

After innumerable chase scenes (scored with occasional flashes of whimsy), the movie concludes with a battle between Howard and a spectacular, animated alien called the Dark Over-Lord. Barry chooses to emphasize Howard the Duck's heroics rather than characterize the monster (as Herrmann so memorably did with his Ray Harryhausen collaborations).

Barry's thin score takes up one side of the album. The other side belongs to Thomas Dolby's fairly listenable rock songs (with one exception, they're intelligently inserted into the movie). In spite of Sylvester Levay's "Additional Music by" in the film, none of his themes have been included on this record.

STEVEN J. LEHTI

WHERE THE RIVER RUNS BLACK *

James Horner

Varèse STV 81290 (USA)

The locale and theme of this film recalls THE EMERALD FOREST, which featured a dire percussive / electronic score. Unfortunately James Horner has taken a similar exotic approach in scoring WHERE THE RIVER RUNS BLACK, but with an even greater dependence on synthesizers. The picture contains a long sequence without dialogue which would have been an ideal opportunity for a composer to produce a major symphonic score but, disappointingly, Horner throws away the chance.

The opening title track consists of minimalist music featuring brief motifs played separately on flute and echoing strings with a synthesized under-texture playing throughout. What makes the cut particularly tiresome, apart from the general monotony, is the unrelenting electronic beat which is constantly present. "Underwater Ballet" has a more animated rhythm with tinkling chords and bell-like effects which can also be heard in several other cuts. Solo flute is also featured in many of the cuts, sometimes with the addition of high pitched voice effects as in "Alone". The semblance of a tune is heard in "The Orphanage" but, again, that irritating background beat intrudes.

Tedious in the extreme, the score consists of a series of effects and electronic chords with no real melody. Someone more attuned to electronic scoring may well take a different view, but I found I could barely listen to this LP. Give me the syrupy strings of Max Steiner any day!

DOUG RAYNES

LEGAL EAGLES / Elmer Bernstein ●●

MCA 6172 (USA)

Ever since producer Ivan Reitman and director John Landis first signed Elmer Bernstein to score ANIMAL HOUSE, they have chosen him to score nearly all their subsequent projects: HEAVY METAL, STRIPES, AN AMERICAN WEREWOLF IN LONDON, SPACE-

HUNTER, GHOSTBUSTERS, SPIES LIKE US, the forthcoming THREE AMIGOS, and even the opening of Michael Jackson's THRILLER. Virtually all these films are comedies of one manner or another, and their combined commercial success has helped Bernstein switch cubbyholes, from Western composer to comedy composer.

LEGAL EAGLES is the latest Reitman film, and like his others, it has explosions and extras galore; the free-for-alls that conclude ANIMAL HOUSE and GHOSTBUSTERS have helped usher in a new era of gigantism in comedies, and Elmer Bernstein's ambitious scores have helped them attain that. His is never trivial "funny" music, and even when he goes for a musical joke, it is one of considerable sophistication, as in the "Stand up and Fight!" sequence of ANIMAL HOUSE.

This music generally has had to fight for space alongside pop songs of varying quality, but LEGAL EAGLES is predominantly Bernstein (7 themes out of 10), and in pretty good form. The most commonly heard theme in the film is "Moving On", a pleasantry reserved for lighter moments. "Legal Eagles Love", however, is claimed as the film's instrumental theme, and it also is quite nice, but for one thing: the Ondes Martenot. I don't I would be so critical of its use here if Bernstein didn't rely on the instrument so continually; if another



composer had used it as Bernstein does, to represent the mysterious, haunted Darryl Hannah character, I would have thought it quite clever. But from Bernstein, it just feels like a habit he doesn't know how to break. Time is kept in both principal themes by organ pedal.

Side two begins with a band which is at least nominally a rock song, "Put Out The Fire". I like this, but wouldn't know what to make of it if I hadn't seen the film. It underscores the dramatic scene that establishes the movie's pervasive fire imagery and the slightly skewed personality of Darryl Hannah's character, who performs it. Propulsive electric bass chords drive it along, accompanied by lyrics written and spoken by Hannah. Oddly, there are more lyrics in the film version; I suppose they are actually lines, but without them, the band becomes repetitive pretty quickly.

"Tom and Kelly" is a big-band arrangement of "Moving On", while "Scared" is soft-spoken until its sudden, dramatic final chords. In the theater, I was particularly impressed by that piece; it belongs to a sudden dramatic development, and Bernstein is eager to exploit it to the fullest.

LEGAL EAGLES is a solid piece of work, but it cannot be truly appreciated without having seen the movie, which is something I wouldn't mind doing again myself.

GUY TUCKER

EL GRECO / Ennio Morricone



Intermezzo RCA SP 8061 (Italy)

One of Ennio Morricone's earliest and finest scores, EL GRECO has at last been made available on vinyl. The music is in Morricone's beautiful semi-classical style, in complete contrast to the much more famous score he also wrote in 1964 for A FISTFUL OF SOUNDTRACKS.

The record opens with an ecstatic choral theme before blending into the main/love theme for strings and wordless chorus, one of Morricone's most hauntingly evocative pieces. "Invocazione" is a variation on the love theme for solo violin, chorus and full orchestra. Other highlights on the first side are "Angoscia e Ricerca", part 1 being a strained version of the love theme and part 2 a piece for flute and harpsichord with an interlude for cello, creating a medieval atmosphere. "Invocazione Secondo" rounds off the first side with a full arrangement of the love theme (the only track to have been previously released on record.)

Moving to side 2, "Per Archi" is a short but beautiful piece sounding very similar to a theme from the maestro's score to L'AVVENTURIERO. "Canti" parts 1 and 2 are choral themes, part 1 for choir and church organ. "Unus et Trinus" is another choir theme but with sinister, dissonant overtones. "Follia amore" is really the finale of this score, a wonderful classical style theme which sounds faint at first but builds up to a rousing conclusion. A brief arrangement of the love theme rounds off the score.

The album is nicely presented and sound quality is good and in stereo (although the vinyl is a little noisy in places).

DAVID ANTHONY

THE FILMS OF LEE HOLDRIDGE



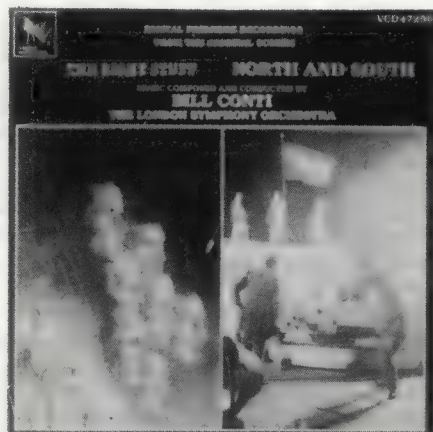
Varèse 704 290 (USA)

I suppose this album might be considered as a continuation of RCA's Classic Film Scores series, since it features a representative cross-section of a film composer's work performed by Charles Gerhardt and produced by George Korngold. The only difference is the orchestra; this time the London Symphony. Lee Holdridge is revealed as a remarkably good composer, although such thoughts may be contradicted by his position as a supplier of music for crass television productions. Indeed the latter kicks the album off, with an "Overture" to something called WIZARDS AND WARRIORS. Gerhardt's

adulation of Erich Wolfgang Korngold seems responsible for this selection but it is a bogus and rather mechanical emulation of THE ADVENTURES OF ROBIN HOOD. Side two opens in a similar vein with the Main Title from THE BEASTMASTER, a propulsive and heroic melody that sounds better than the Holdridge-conducted soundtrack recording by virtue of Gerhardt's faster tempo. The rest of the album is more introverted, with some chamber music from THE HEMINGWAY PLAY and JONATHAN LIVINGSTON SEAGULL, and the tender, but rather glib love theme from SPLASH.

The best selections are from GOING HOME, and the television productions THE GREAT WHALES and EAST OF EDEN. 'The Journey' from GOING HOME is a carefully developed piece pitting a nostalgic theme on the strings against a jaunty five note figure that increases in intensity as the action progresses. The 'Introduction and Theme' from THE GREAT WHALES is a rather more successful homage to a Hollywood past master, in this case Alfred Newman. Holdridge's string writing has an elegiac grace reminiscent of THE GREATEST STORY EVER TOLD in its melodic contours. The biggest portion of the album is given to the composer's magnum opus, the mini-series EAST OF EDEN. The 18 minute suite doesn't quite jell with the titles displayed on the original soundtrack LP but does a reasonable job of covering the material. The score swings between soft pastoral passages ('Main Title', 'The Father') and harsh, tortured music delineating the various personality conflicts and particularly Cathy's homicidal tendencies. The music is way ahead of the dreck normally trotted out for television and it seems a waste that Holdridge a relatively lightweight status as far as film work is concerned.

DAVID J. RIMMER



THE RIGHT STUFF/NORTH AND SOUTH Bill Conti



Varèse 704 310

Even a performance by the London Symphony can't save these scores from coming across as the dreary, uninvolved works they are. Bill Conti's long been a difficult composer to figure out. On the one hand, he can write something like the obnoxious ROCKY theme (I'll never forgive him for that), and then on the

other, turn out an appallingly baroque score for MASS APPEAL. The two contrasting works on this album, though, do little to promote his standing as a composer worth serious interest.

THE RIGHT STUFF is by far the stronger of the two, particularly in the opening moments of the score as represented in this symphonic suite. "Breaking the Sound Barrier" has a fine, solemn beginning, with a calm patriotism almost Coplandesque in its nostalgic, optimistic outlook. It helps to convey the film's setting as being at the dawn of the space age and thus contains an appealing sense of heroism. There's an element of truthful artistry lurking about here, and we're closer to seeing it here than we will be anywhere else in the album.

The score starts to disintegrate as it launches into a paraphrase (or parody) of Holst (whose Planets are awkwardly strewn across the film's soundtrack outside of Conti's score). It regains footing momentarily with a brief statement of the rousing, fervent Overture, then meanders from there. It's interesting to note how Conti reinforces the film's conviction that the heroic, pioneering feats recreated in THE RIGHT STUFF were American, rather than human triumphs. This is the most nationalistic score since the days of army training films.

Throughout the score are bizarre touches of *déjà vu*. The listener is trouble, because he's heard so much of this before, somewhere (as though he's hearing James Horner plagiarize himself again). Most of these are merely clichés. Originality is definitely not Conti's strong suit. He proves here that he can handle an orchestra with some style, but fails to prove that he possesses his own distinct voice and vision.

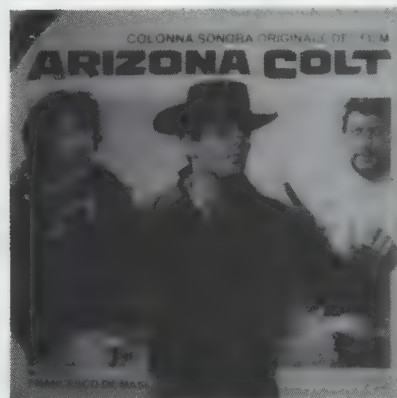
This notion finds itself reinforced with brutal strength in NORTH AND SOUTH, his score to that (first) banal TV miniseries. The Main Title could easily be from DYNASTY or THE COLBYs (or other Conti efforts), as it breathes the same false, superficial air. Sometimes the score has an attractive moment or two, but never with any conviction, freshness or heart. The score goes through the motions of imitating Max Steiner, whose ghost often haunts those spaces between the notes. NORTH AND SOUTH runs the gamut of emotions in its twenty or so minutes of excerpts: romance, tragedy, comedy, sprightliness, and a feeling of epic scope, but with as much sincerity as had its banal source material. Sad to say, Conti's music has "television miniseries" written all over it. The listener never feels the composer has sincerely attempted to recapture a historical period and the experiences of the people who lived it (as he does when hearing Goldsmith's MASADA, most of John Addison's sadly unrecorded CENTENNIAL, or even Lee Holdridge's EAST OF EDEN -- of course, these were better miniseries.)

Bill Conti does show in this album occasional glimpses of a composer who someday could become noteworthy. THE RIGHT STUFF is a small step in that direction. NORTH AND SOUTH -- composed a year later -- stands as a definite regression.

STEVEN J. LEHTI

ARIZONA COLT / Francesco de Masi

RCA SP 8060 (Italy)



Francisco De Masi scores moods rather than characters. A lot of care and attention have gone into scoring ARIZONA COLT: there's a reflective theme for harmonica ("Arizona e doppio Whisky"), a guitar solo ("Gordon Guitar"), a Mexican border theme ("Arizona Ferito"). In "C'e un Domani, Forse..." De Masi plucks at the listener's emotions. But you can't call this a quiet score, for all that. The marvellous "Tema di Arizona" suggests wide open spaces and a rolling vista; "Gordon Watch" sounds as if Arizona's horse breaks into a canter, and "La Banda di Gordon Watch" eventually bursts once more into the riding theme. What might be the equivalent of Arizona (Giuliano Gemma) striding down the main street, facing his personal High Noon ("Gordon a Blackstone Ville") sounds plaintive and threatening at the same time, with a Spanish flavor thrown in, which is more suggestive of tombstones than cantinas.

LUC VAN DE VEN

ISLANDS IN THE STREAM Jerry Goldsmith

Intrada RVF 6003 (USA)

Since the time of the early classics composers have often taken inspiration from a past work of literary importance. Be it a concert piece or ballet based on a Shakespeare play or a score composed for a live dramatic presentation or for a film, this has always been a platform where the work of two great artists can meet and complement each other. *Romeo and Juliet* is known almost as well as being a work of Tchaikovsky's as it is for being a work of Shakespeare's and Alex North's *DEATH OF A SALESMAN* score is now as classic as Arthur Miller's play.

ISLANDS IN THE STREAM is the 1977 film adaptation of the Ernest Hemingway novel. Released 7 years after the publication of the book, the movie tells the story of an isolated artist who lives in the Bimini islands and his relationship with his three sons. The character of Thomas Hudson (George C. Scott)

is the closest Hemingway has ever come to creating a character in his own image. Directed by Franklin J. Schaffner, the film is comparable with and is, in some quarters, considered superior to the book. Fortunately Jerry Goldsmith and Franklin Schaffner have always enjoyed a very creative working relationship.

For Goldsmith, *ISLANDS IN THE STREAM* is a project close to his own heart. He states that writing music for machinery does not appeal to him, rather it is the human element of each film which he strives to get inside of. There is no film which has allowed Goldsmith more opportunity to compose for such a wide variety of deep emotions than *ISLANDS IN THE STREAM*. The film deals with love in many forms -- of great friendships, the death of those loved and the death of fellow human beings in combat.

This is perhaps the score of Jerry Goldsmith's which gives us the most accurate look at the man himself. Although the overall harmonic approach bears his signature the score is another example of Jerry Goldsmith's eclecticism and is ideally suited to the atmosphere created by the filmmakers.

Goldsmith achieved possibly his greatest music success with this Debussian flavored score. From the opening clarinet motif and french horn melody, Goldsmith begins to paint a beautiful portrait of an island, a man and his sons, a woman he has loved and lost and the lives of those around him. More specifically, an example of Goldsmith's dramatic ability is a sequence where Hudson reads a letter sent to his children, a letter full of insight, of both his love for his children and for the sea. The spectacular fishing scene is another highlight which, besides being adventurous, marks the beginning of Hudson's better relationship with his son David.

The estimable talents of Goldsmith, Hemingway and Schaffner have resulted in a rare case, where a wonderful film experience has been combined with a regard for literary tradition. This is especially true given the many Hemingway truisms presented in *ISLANDS IN THE STREAM*. For in the end, Hudson's friend Willie proclaims, "You never understand anybody that loves you". Perhaps the same could have been said for Hemingway himself.

ROBERT TOWNSON and
KEVIN MULHALL

TRADE Market

FOR TRADE: Uomini Contro, L'Assoluto Naturale, Muori Lentamente, Il suo Nome Grivada Vendetta, Tre colpi di Winchester per Ringo, Per Amore, Oh Rosalinda, Tales of Hoffmann, Tonite let's all make Love in London, Atlantis Inferno.

WANTED: Apocalisse sul Fiume Giallo, Le Bambole, Caccia ai Violenti, La Frustra e il Corpo, Gli Intoccabili (Joker), Il Medica della Mutua, Nervi a Pezzi, Un'Ora per Vivere, La Ragazza in Prestito, Salvare la Faccia, Le Soldatesse, I Tabu, Il Vigile.

Geoff Burton, 32 Minster Court, Hillcrest Road, London W5 1HH, England

FOR TRADE: Hour of the Gun, Wild Bunch, Scorpio (FMC), Cool Hand Luke, Wild Rovers, Patch of Blue, Fugitive Kind, Papillion, Cul-de-Sac (EP), Hallelujah Trail (45), Love with a Proper Stranger (45 vocal), etc.
Rosamund Maxfield, 31 Moorhouse Avenue, Alsager, Stoke-on-Trent, Satffs. ST7 2DT, England

WANTED: A trading contact in Italy.
Robert Brunet, 21 West 74 Street, New York, NY 10023, USA

Records WANTED by John Barry: John Barry Plays 007 (Spanish issue, Fidas EM 502). John Barry Grand Prix (CBS Sony 29AP 236E, Japan). Two non-commercial EPs issued in the US on Mediasound from "Lolita, My Love" stage musical. German EP with "Do You Know..." sung in German by Nina from O.H.M.S.S. (U.A. 42795).
Gareth Bramley, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, England. (Tel. (0602) 732431)

WANTED: Kung-Fu, Space 1999, and Goldsmith LPs. Send list for trade.
Enrique Moreno Escribano, c/Marqués de Montortal 25-8^a, 46019 Valencia, Spain

FOR SALE: Rare original albums like Diary of Anne Frank, A Certain Smile, Gift of Love, Blue, Back Street, Tammy/Interlude, Stagecoach (Mainstream), Bandolero, Africa, True Grit (EMI), Anne of a 1000 Days, Baby the Rain must Fall, The Collector, The Reivers, The Cowboys, Robin and Marian, King Rat, Heroes of Telemark, etc., including rarities by Morricone and other Italian composers.
Aldo Di Dio, Via Napoli 110, 82100 Benevento, Italy

FOR SALE: Rare mint soundtracks e.g. Guns for San Sebastian, War & Peace (SWAO 2918), The Next Man, Grizzly, The Stone Killer, What's the matter with Helen, Liberation of L.B. Jones, High Chaparral, Cheyenne Autumn.
Michael Dennerly, 40 Dovedale Ave., Manchester M25 8BU, England

FOR SALE: Marnie (SoundStage), Silver Chalice, Man called Horse, Band of Angels (orig.), Taras Bulba (orig.), Birdman of Alcatraz, Keys of the Kingdom, Walk with Love & Death and many others, in mint condition.
Enzo Cocuma rolo, Via Longhena 4, 20139 Milano, Italy

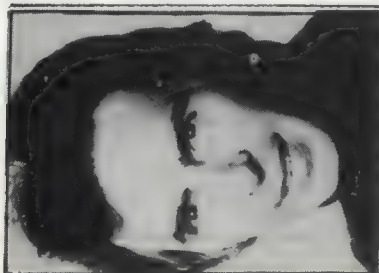
WANTED: a pen friend in the USA to exchange information on fantasy film scores, pespecially regarding knowledge of music from the TV series Star Trek.
Simon McCauley, 25 Wreyfield Drive, Scarborough, Northern Yorks., YO12 6NP, England

Bill Conti ~ Filmography / Discography

by Jean-Pierre Pecqueriaux, Daniel Mangodt, David Kraft, Gerd Haven

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DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1967?	Mademoiselle De Sade e i suoi Vizi	In Italy. US title: "Juliette De Sade"	- - -
1969	Candidate per un Assassino	Italian/Spanish coproduction, Dir: José María Elorrieta GB title: "Candidate for a Killing"	- - -
1971	Il Giardino dei Finzi-Contini	In Italy. Dir: Vittoria de Sica. "Ghosted" score by Conti, credited to Manuel de Sica.	IT 33 RCA KOLS 1013
		From the late sixties to the early seventies Bill Conti "ghosted" some film scores for Italian composers	- - -
1972	Liquid Subway	In Italy	- - -
1973	Blume in Love	Dir: Paul Mazursky. French title: "Les Choses de l'Amour".	- - -
1974	Harry and Tonto	Dir: Paul Mazursky	US 33 Ca sablanca NBLP 7010
	Pacific Challenge	Dir: Robert Amram	- - -
1975	Next Stop, Greenwich Village	Dir: Paul Mazursky. German title: "Ein Haar in der Suppe"	- - -
1976	Rocky	Dir: John G. Avildsen. This album has been issued (and reissued) in many countries, and on several compilation LP's. In the interests of brevity, only the major ones have been listed.	US 33 UA LA 693 G GB 33 UA UAS 30039 FR 33 UA UAS 30039 IT 33 UA 24010 JA 33 UA FML 74 US CD Capitol CDP 46081 JA CD Liberty CP 325047
	Smash-up on Interstate 5	Dir: John Llewellyn Moxey. TV movie. French title: "Ca rambolage".	- - -
	Displaced Persons	TV movie.	- - -



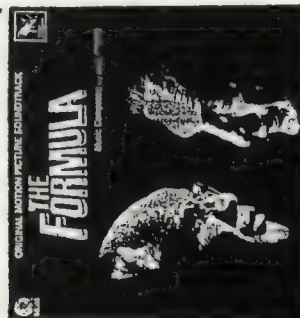
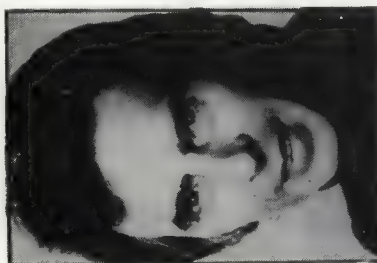
1977	Executive Suite	TV series, scored in collaboration with Billy Goldenberg, John Parker, Nelson Riddle, Gerald Fried, Gil Mellé	-	-	-
	The Andros Targets	TV series, scored in collaboration with Jerry Fielding, Morton Stevens, Patrick Williams	-	-	-
	Papa and Me	TV movie	-	-	-
	An Unmarried Woman	Dir: Paul Mazursky French title: "Une Femme Libre" German title: "Eine Entheiratete Frau"	US 33 FR 33 JA 33 GB 33 IT 33	20th C. Fox T557 AZ 20th C. Fox STFC279 20th C. FML 103 20th C. BT 557 Fox 637 0271	
	Citizens Band	Retitled "Handle with Care", Dir: Jonathan Demme AKA "The Great American Citizens Band"	-	-	-
	A Sensitive, Passionate Man	TV movie, Dir: John Newland	US 45	Buddah BDA 572	
	Kill Me if You Can	TV movie, Dir: Buzz Kulik, German title: Der Mann in der Todeszelle.	-	-	-
	In the Matter of Karen Ann Quinlan	TV movie, Dir: Hal Jordan	-	-	-
	There's always Room	TV pilot, Dir: Hal Jordan	-	-	-
	F.I.S.T.	Dir: Norman Jewison German title: "FIST - Ein Mann Geht seinen Weg"	US 33 GB 33 IT 33 FR 33	UA LA 897 H UA UAS 30181 UA 24072 UA UAL AF 897	
1978	The Big Fix	Dir: Jeremy Paul Kagan, German title: "Der Grosse Trick"	-	-	-
	Paradise Alley	Dir: Sylvester Stallone, French title: "Taverne de l'Enfer", German title: "Vorhof zum Paradies"	US 33 IT 33	MCA 51 00 MCA 4044	
	Slow Dancing in the Big City	Dir: John Avildsen, Conti makes a brief appearance as a concert pianist, French title: "Slow Dancing", German title: "Mit Dir in einer Grossen Stadt"	US 33 FR 33	UA LA 939 H Sonopr. UA2S068 62617	
	Uncle Joe Shannon	Dir: Joseph C. Hanwright German title: "Solo mit Trompete"	US 33 JA 33	UA LA 935 H UA FML 123	
	Five Days from Home	Dir: George Peppard, German title: "5 Tage bis nach Hause"	US 33	MCA 2362	
	Ring of Passion	TV movie, Dir: Robert Michael Lewis Original title: "Countdown to the Big one", French title: "Le Dernier Round"	-	-	-
	Harold Robbins' The Pirate	TV mini-series, Dir: Ken Annakin, French title: "Le Pirate"	-	-	-
	Stunt Seven	TV pilot, Dir: John Peyser, Additional music by Jack Eskeu	-	-	-
	Rocky II	Dir: Sylvester Stallone	US 33 GB 33 JA 33 US CD JA CD	UA LA 972 1 UA UAG 30257 UA FML 121 Capitol CDP 46082 Liberty CP 325048	
	The Seduction of Joe Tynan	Dir: Jerry Schatzberg French title: "La Vie Privée d'un Sénateur"	-	-	-
1980	Goldengirl	Dir: Joseph Sargent	-	-	-
	A Man, a Woman and a Bank	In Canada, Dir: Noel Black	-	-	-
	Dreamer	Dir: Noel Nosseck	-	-	-
	The Formula	Dir: John G. Avildsen, French title: "La Formule", German title: "Die Formel"	US 33	Varèse STV 81153	

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"F.I.S.T."
 Music composed and conducted by
HILL CUNTH
 RECORDING BY GORDON-SEAN



Bill Conti

Filmography Discography



DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1980	Private Benjamin	Dir: Howard Zieff. French title: "La Bidasse". German title: "Schütze Benjamin".	- - -
	Gloria	Dir: John Cassavetes. German title: "Liebe meistens Lebens".	- - -
	Murder, Inc.	TV	-
1981	Dynasty	TV series. Conti wrote the theme and scored the pilot and several episodes.	US 45 Arista AG1021 (1 theme) GB 45 Arista 104948 (1 cut) WG 45 Arista 104948 (1 cut) WG 33 Marfon 296140
	For Your Eyes Only	1 theme: Dir: John Glen. The soundtrack LP has been released in many countries. For the sake of brevity, only the most important pressings have been listed. French title: "Rien que pour vos Yeux" German title: "James Bond 007 - In Tödlicher Mission"	US 33 Liberty L00 1109 GB 33 Liberty LBG 30337 JA 33 UAK 284030 FR 33 PM Liberty 2C068 400023 WG 33 EMI 064 400 023
	Victory	Dir: John Huston. GB title: "Escape to Victory". French title: "A Nous la Victoire". German title: "Flucht oder Sieg?"	- - -
	Carbon Copy	Dir: Michael Schulz	- - -
	I, the Jury	Dir: Richard T. Heffron. French title: "J'Aurai ta Peau". German title: "Ich, der Richter".	- - -
	Neighbors	Dir: John G. Avildsen. Tom Scott scored the film, but was replaced by Conti. French title: "Les Voisins". German titles: "Und so was braucht Sauerstoff" and "Die Verrückte Nachbarn".	- - -
	Falcon Crest	TV series. Conti wrote theme, and scored the pilot and several episodes.	US 45 Arista AS 1021(1 cut) GB 45 Arista 104948 (1 cut) WG 45 Ariola 104948 (1 cut)
	Rocky III	Dir: Sylvester Stallone. The soundtrack LP has been issued in many countries. For the sake of brevity, only the major countries have been listed. French title: "L'Oeil du Tigre". German title: "Das Auge des Tigers".	US 33 Liberty L0 51130 GB 33 Liberty LBG 30351 FR 33 PM Liberty 2C068 400114 WG 33 EMI 064 400114 JA 33 UAK 28 P 4080
	That Championship Season	Dir: Jason Miller. German title: "Champions"	- - -
	Split Image	Dir: Ted Kotcheff. German title: "Das Idol" French title: "L'Envolement"	- - -
1983	Farrell for the People	Dir: Paul Wendkos. TV movie	- - -
	Bad Boys	Dir: Rick Rosenthal. The Capitol soundtrack album. (Capitol ST 12272) does not contain any music by Conti.	- - -
	The Terry Fox Story	In Canada. Dir: Ralph Thomas	- - -
	Two of a Kind	Score rejected, replaced by P. Williams	- - -
	The Right Stuff	Dir: Philip Kaufman. Academy Award for Best Score. Besides Bill Conti's themes there is also music by Mancini, and Gustav Holst. French title: "L'Etoffe des Héros". German title: "Der Stoff aus dem die Helden sind". 1 side:	US 33 Varèse 704 310 US CD Varèse VCD 47250
	Emerald Point N.A.S.	TV series. Conti wrote the theme and scored several episodes.	- - -
	Without a Trace	Score rejected, Conti replaced by Jack Nitzsche	- - -



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Bill Conti Filmography Discography

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1983	Cagney and Lacey	TV series. Theme only.	- - -
	Unfaithfully Yours	Dir: Howard Zieff. French title: "Faut pas en Faire un Drame." German title: "Bitte nicht heut' Nacht!"	- - -
	The Karate Kid	Dir: John G. Avildsen. AKA: "Moment of Truth". The soundtrack LP has been released in many countries. For the sake of brevity, only the most important pressings have been listed. French title: "Le Moment de Vérité".	US 33 Casablanca 822 213 M1 GB 33 Casablanca CANH 10 FR 33 Casablanca 822 2131 JA 33 Casablanca 28 S A 274 JA CD Polystar P33C 20027
	The Master	TV series. Theme by Conti, score by Les Hooper	- - -
1984	Grand Canyon	IMAX short	- - -
	The Bear	TV movie. Dir: Richard C. Sarafian. Scored in collaboration with Charles Koppelman, Martin Bandier	- - -
	The Coolangatta Gold	In Australia. Dir: Igor Auzins	AU 33 RCA Victor SFL 10116
	Mass Appeal	Dir: Glenn Jordan. German title: Die Auseinandersetzung"	- - -
1985	Stark	TV movie	- - -
	Gotcha!	Dir: Jeff Kanew. French title: "Touché!". Incl. vocals: Score and vocals:	US 33 MCA 5596 WG 33 MCA 252249
	Rocky IV	Conti's "Rocky" theme was used in the film, but not on the album.	- - -
	North and South	TV mini-series. Dir: Richard T. Heffron. Only 1 side:	US 33 Varèse 704 310 US CD Varèse VCD 47250
1986	Nomads	Dir: John McTiernan	- - -
	The Karate Kid II	Dir: John G. Avildsen. Score + rock vocals (1 vocal and 2 instrumental themes by Conti on the album)	US 33 UA SW 40414 GB 33 Warner 925 489 1
	Stark II	TV movie. Conti wrote the theme only	- - -
	Beer.	Dir: Patrick Kelly	- - -
	The Colbys.	TV series. Theme only	- - -
	F/X	Dir: Robert Mandel German title: "Tödliche Spiele"	US 33 Varèse STV 81276 WG 33 Colosseum CST 8016 SP 33 Vinilo VS 1022
	Happy New Year	Dir: John G. Avildsen	- - -
	Big Trouble	Dir: John Cassavetes	- - -
	North and South: Book II	TV mini-series	- - -

(also 1972 TURFLECAICHER/short2 and the following TV-Commercials: COKE, SPRITE, HONDA, PIZZA HUT, CBS-News-Theme).



Forthcoming filmographies/discographies: Franz Waxman, Nino Rota, Mario Na scimbene, Basil Poledouris...

NEW RECORDINGS

**New Soundtracks, released in August,
September, October 1986**

AMERICA

Compiled by David P. James

	Blue Velvet	Badalamenti	Varèse STV 81292
	Crawl Space	Donaggio	Varèse STV 81279
	Ewoks: Caravan of Courage, The Battle for Endor (TV)		
	The Fly	P. Bernstein	Va rèse STV 81281
R	The Ghost and Mrs. Muir	Shore	Va rèse STV 81289
nst	Mancini and Johnny Mathis: The Hollywood Musical	Herrmann	Va rèse 704 340
	Howard the Duck (1 side score, 1 side songs)		CBS FC 40372
	Legal Eagles	Barry, others	MCA 6173
	Link	Bernstein, vocals	MCA 6172
	Love Songs (aka "Paroles et Musiques")	Goldsmith	Va rèse STV 81294
	Marie Ward	Legrand	Va rèse STV 81258
	Music composed by Herrmann for Radio & TV:	Bernstein	Va rèse STV 81268
	Walt Whitman Suite, Brave New World,		
	Collector's Item, Landmark Theme (TV)	Herrmann	Cerberus CST 0210
	Oceanscape (music from TV series "Oceanquest")	Goldstein	CBS FM 42226
	Peggy Sue Got Married (1 side period vocals)	Barry, others	Va rèse STV 81295
	Psycho III	Burwell	MCA 6174
	Red Pony (orig. Republic Pictures disc masters from 1948)		Varèse STV 81259
	The Big Gundown: John Zorn plays music of Ennio Morricone	Copland	
	(avant-garde arrangements of Morricone's music)		Nonesuch 9 79139 1 F
	She's Gotta Have It!	Lee	Island 90528 1
	"Soundtracks by Tony Banks": Quicksilver /		
	Lorca and the Outlaw	Banks	Atlantic 81680 1
	Where the River Runs Black	Horner	Varèse STV 81290
	MGM/UA budget reissues on MCA: (often with new artwork)		
R	Battle of Britain	Goodwin, Walton	MCA 25008
R	Exodus (not RCA soundtrack, but studio recording by Hollywood Bowl Orchestra)	Gold	MCA 39065
R	Gator	C. Bernstein	MCA 25014
R	Goodbye Mr. Chips	Bricusse	MCA 39056
R	Popi	Frontiere	MCA 25044
R	The Scalphunters	Bernstein	MCA 25042
R	Secret of Santa Vittoria	Gold	MCA 25034
R	633 Squadron	Goodwin	MCA 25043
R	Solomon and Sheba	Na scimbene	MCA 1425
R	Wonderful World of the Brothers Grimm	Merrill, dialogue	MCA 39091
R	Young Billy Young	Manne	MCA 25031
CD	The Comancheros/True Grit	Bernstein	Va rèse VCD 47236
CD	Clan of the Cave Bear	Silvestri	Va rèse VCD 47252
CD	Aliens	Horner	Va rèse VCD 47263
CD	Best of Twilight Zone (TV)	var.	Va rèse VCD 47233
CD	The Color Purple	Q. Jones et al.	Qwest 25389 2
CD	Cocoon	Horner	Polydor 827041
CD	Emerald Forest	Gascoigne, Homrich	Va rèse VCD 47251

CD	Enemy Mine	Jarre	Varèse VCD 47249
CD	Gulliver (with narration)	P. Williams	Soundwings SW 2101 CD
CD	Ghost and Mrs. Muir	Herrmann	Varèse VCD 47254
CD	Gorky Park	Horner	Varèse VCD 47260
CD	The Right Stuff / North and South	Conti	Varèse VCD 47250
CD	Nightmare on Elm Street I and II	C. Bernstein, Young	Varèse VCD 47255
CD	7th Voyage of Sinbad	Herrmann	Varèse VCD 47256
CD	Out of Africa	Barry	MCA MCAD 6158
CD	Road Warrior (Mad Max II)	May	Varèse VCD 47262
CD	Rambo: First Blood II	Goldsmith	Varèse VCD 47239
CD	Planet of the Apes	Goldsmith	Project 3 PRD 5023
CD	Secret of NIMH	Goldsmith	Varèse VCD 47231
CD	Somewhere in Time	Barry	MCA MCAD 5154
CD	Spies like Us	Bernstein	Varèse VCD 47246
CD	Star Trek I	var.	Varèse VCD 47235
CD	Stavisky (complete)	Sondheim	RCA RCD 2 7128
CD	Sunset Boulevard (music from 3 different RCA LPs)	Waxman	RCA RCD 7017
CD	Thief of Bagdad / Jungle Book (no narration)	Rozsa	Varèse VCD 47258

UNITED KINGDOM

Compiled by John Wright

	Aliens	Horner	That's Ent. TER 1115
	Poltergeist II - the other Side	Goldsmith	That's Ent. TER 1116
	Mona Lisa	Kamen	Filmtrax SCX 6705
	The Mission	Morricone	Virgin V2402
	4 Hitchcock Films (Family Plot, Suspicion, Notorious, Strangers on a Train)	Williams, Waxman, Webb & Tiomkin	That's ent. TER 1109
45	Paradise Postponed (TV)	Webb, Elgar	DB 9141
CD	Labyrinth	T. Jones, Bowie	EMI America CDP7463122



	A Fine Mess (vocals + 1 Mancini theme)	var.	Motown 2L72440
	Peter the Great (TV)	Rosenthal	Da Silva FILM 006
	Simon's Way (var. themes, including stage & TV music)	Simon May	BBC REB 594
	The Life and Loves of a She Devil	Filleul	BBC REB 615
	Magnum P.I. (themes from US TV shows - Magnum, Airwolf, Mike Hammer, Lou Grant, Cagley & Lacey, Rockford Files, Taxi, Bill Cosby, Cheers, Hill Street Blues, Hollywood Wives, St. Elsewhere, Simon & Simon)	var.	Indiana ATVP 5555
	Crimes of Passion	Wakeman	TBG President RW3
CD	Ben-Hur	Rozsa	London 820 190 2
CD	Quo Vadis?	Rozsa	London 820 200 2
	Somewhere in Time	Barry	MCA MCF 3333
	Legal Eagles	Bernstein, vocals	MCA MCF 3344
	Betty Blue (aka 37°2 le Matin)	Yared	Virgin V2396
	Murderock	Emerson	Chord CHORD 4
	Captive	The Edge	Virgin V2401
	To Live and Die in L.A.	Wang Chung	Geffen GEF70271

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SOUNDTRACK!

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back issues

Our stock of available back issues is rapidly dwindling -- get the magazines that interest you, before they become collectors' items at steep prices! These are the major features in each issue:

- | | |
|---|--|
| SCN/21 Interview: Lavagnino. Filmography: Delerue (Part I) | SCQ #8 Goldsmith: Entering Herrmann's Zone. Horner: photo reportage. Filmographies: Piovani, Barry (Pt I) |
| SCN/22 Interview: Delerue. Filmography: Delerue (Part II) | SCQ #9 Film Music Seminar. Pipes of Pan (Under Fire) Filmography: Barry, Part II |
| SCN/23 Interview: J. Fielding Filmographies: Delerue (Part III) Jarre (Part I) | SCQ #10 Interview: Donaggio Filmography: Barry (Part III) |
| SCN/24 Interview: Nascimbene. Filmography: Jarre (Part II) | SCQ #11 Interview: Budd Filmography: Trovajoli (Pt I) |
| SCN/25 Interview: Goldsmith. Filmography: De Masi Article: "The Overlooked Bernard Herrmann" | SCQ #12 Interview: Jarre Filmographies: Trovajoli (Pt II) Cipriani (Part I) |
| SCN/26 Interview: Baxter Filmography: Bernstein (Part I) | SCQ #13 Interview: North Filmographies: Cipriani (Part II) John Scott. Scoring <u>Passage to India</u> (photo reportage) |
| SCN/27 Interview: Addison Filmography: Bernstein (Part II) | SCQ #14 Interview: Sarde (Pt I) Filmography: Williams (Pt I) |
| SCQ #1 Interview: J. Williams Filmographies: Cosma, Budd Photo reportage: Ennio Morricone | SCQ #15 Interview: Sarde (Pt II) Filmographies: Williams (Part II), Bacalov (Part I). Scoring <u>Marie Ward</u> |
| SCQ #2 Interview: Delerue Filmography: Goldsmith (Part I) | SCQ #16 Goldsmith Explored. Filmography: Bacalov (Part II) Photo reportage: Morricone, Piccioni, Bacalov |
| SCQ #3 Interview: Rozsa (part I) Filmography: Goldsmith (Pt II) | SCQ #17 Interview: Bernstein Filmography: Lee Holdridge |
| SCQ #4 Interview: Rozsa (Pt II) Filmographies: Davis, North | SCQ #18 Interview: J. Scott Filmography: Herrmann (Pt I) Photo reportage: Pino Donaggio |
| SCQ #5 Interview: C. Davis Filmographies: North (Part II), Nicolai. Morricone at Fabriano (photo reportage) | SCQ #19 Interview: Piovani Filmography: Herrmann (Pt II) Photo reportage: John Barry |
| SCQ #6 Interview: Bernstein Filmographies: Nicolai (Part II), Schiffrin (Part I) | |
| SCQ #7 Interview: Bernstein (Pt II) Filmography: Schiffrin (Part II). Scoring <u>Osterman Weekend</u> (photo reportage) | |

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FRANCE

Compiled by Jean-Pierre Pecqueriaux

Les Meilleures Musiques de Films TV de Vladimir Cosma: L'Amour en Héritage, Les Roses de Dublin, La Veuve Rouge, L'Eté 36, La Chambre des Dames, Le Loup Blanc, Billet Doux, Châteauvaillon, Michel Strogoff, Les Jeunes Filles, L'Homme de Suez, Petit Déjeuner Compris, Richelieu, Les Mystères de Paris, Sam et Sally, Médecins de Nuit

45	Si t'as besoin de rien fais-moi signe	Cosma	Carrère 66 336
	L'Affaire Chelsea Deardon (Legal Eagles)	Sénia	RCA Ariola 108041
	Cent Francs l'Amour	Bernstein	MCA 254204 1
	Escort Girl	Shuman	RCA Milan A 261
	Psycho III	Harvey	RCA Milan A 282
	Poltergeist II	Burwell	MCA 254205 1
	Jean de Florette	Goldsmith	Pathé M. Varèse 2610941
	Yiddish Connection	Petit	RCA Milan A 235
	Le complexe du Kangourou	Garvarentz	RCA Milan A 277
	Mort un Dimanche de Pluie	Perathoner	CFS Moleskin Mol26001
45	Mort un Dimanche de Pluie	Cosma	Carrère 66 354
	The Mission	Cosma	Carrère 14 074
45	Manon des Sources	Morricone	Virgin 70468
	Je Hais les Acteurs	Petit	RCA Milan S 241
	Rue du Départ	Vincent	Carrère 66 363
		Benarroch	Melodie Cell. CEL6797

JAPAN

Compiled by Shoichi Uehara

	Gremlins	Goldsmith	Geffen P 6243
	The Cotton Club	Barry, others	Geffen P 13373
CD	Labyrinthe	T. Jones, Bowie	CP 32 5155
45	The Color Purple	Q. Jones	Qwest P 2164
	Thunder Arm (music and dialogue)	Michael Rai	Victor VIP 28139
	Tokusom Saizensen (87th Precinct type story)	Kinoshita	Polydor 25MX 3122
	Aliens	Horner	Victor VIP 28140
CD	Country	Gross	Windham Hill C28Y 5018
	Country	Gross	Windham Hill D32Y 5018
	Insignificance	Myers, others	Island R28D 2043
	Dédicace - les Fragments de l'Infini (TV commercial for a Japanese whiskey)	Jarre	Seven Seas K07S 7081
	Michi	Bernholz, vocals	CBS Sony 28AP 3219
CD	Michi	Bernholz, vocals	CBS Sony 32DP 495

ITALY

Compiled by Andrea Busi

	Yado (aka Red Sonja)	Morricone	CGD Int. 20515
	Centurion Odyssey	Tempera	Polydor 830 358 1
	Il camorrista	Piovani	Mercury 830 539 1
	The Color Purple (2 LPs)	Q. Jones, others	WEA 925 389 1
	Demoni II	Boswell	Ricordi SNIR 25120
	La Storia	Carpi	Cinevox MDF 33/173
	Legal Eagles	Bernstein, vocals	MCA 254 204 1
	Psycho III	Burwell	MCA 254 205 1
	Piramide di Paura (Young Sherlock Holmes)	Broughton	MCA 6159
R	La Spia che Mi Amava (The Spy who Loved Me)	Hamlich	Liberty 3C054 98 370
	Stanza con Vista (A Room with a View)	Robbins	EMI 64 240611
	The Mission	Morricone	Virgin V2402
	Betty Blue (37°2 le Matin)	Yared	Virgin V 2396
	Allan Quartermain e le Miniere di Re Salomone	/Goldsmith	Top Records TP 66704
	Il Figlio dello Sceicco	De Masi	Beat CR 14
	Cobra Mission	De Masi	Beat LPF 067

BELGIUM & HOLLAND

Compiled by Luc Van de Ven

Op Hoop van Zegen
In de Schaduw van de overwinning

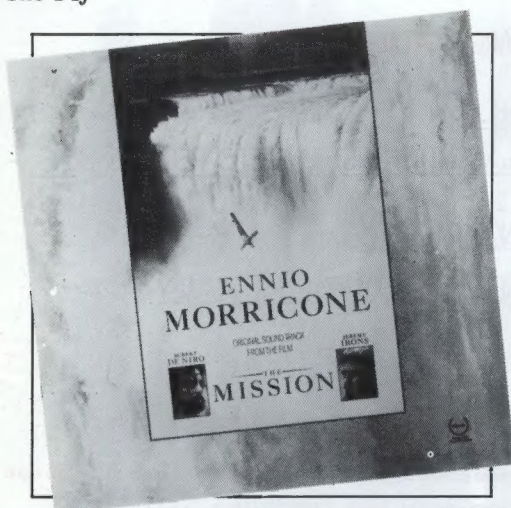
Van Otterloo

EMI 127374 1
EMI 127341 1

SPAIN

Compiled by Joan Padrol

- | | | |
|--|-------------------|-----------------------|
| Biggles | Syrewicz, vocals | WEA MCA LL254119 1 |
| Betty Blue (aka 37°2 le Matin) | Yared | Virgin 207870630V2396 |
| Karate Kid II | Conti, + vocals | Wea Warner LL925489 1 |
| Howard the Duck | Barry, vocals | WEA MCA LL254260 1 |
| Poltergeist II | Goldsmith | Vinilo VSD 1024 |
| Stranger than Paradise / The Resurrection of | Albert Ayler | |
| | Lurie | LDRO 4CIA 008 |
| pr Sebastian | Goldsmith | WEA DOT LB 254139 1 |
| F/X | Conti | Vinilo VS 1022 |
| The Mission | Morricone | Virgin T 207 908 |
| Aliens | Horner | Vinilo VS 1026 |
| Psycho III | Burwell | WEA MCA LL254205 1 |
| Labyrinth | T. Jones, Bowie | EMI 074 2405781 |
| Legal Eagles | Bernstein, vocals | WEA MCA 254 204 1 |
| Pirates | Sarde | Vinilo VSD 1025 |
| The Fly | Shore | Vinilo VS 1027 |



WEST-GERMANY

Compiled by Gerd Haven

- | | | |
|--|-------------------|---------------------|
| pr Old Shatterhand | Ortolani | Celine CLSP 5001 X |
| Der Name der Rose | Horner | Teldec 626 404 AS |
| CD Der Name der Rose | Horner | Teldec 826404 ZT |
| F/X Tödliche Tricks | Conti | Colosseum CST 8016 |
| Poltergeist II - die Andere Seite | Goldsmith | Colosseum CST 8018 |
| Aliens - die Rückkehr | Horner | Colosseum CST 8019 |
| CD Legend | Goldsmith | Up Art 86002 |
| The Final Conflict | Goldsmith | Colosseum CST 8020 |
| Legal Eagles | Bernstein, vocals | MCA 254204 1 |
| Kir Royal | various | Belafon 26005005 |
| The Mission | Morricone | Virgin 207994 630 |
| CD The Mission | Morricone | Virgin ZDV 2402 |
| Howard die Ente (Howard the Duck) | Barry, vocals | MCA 254260 1 |
| Spies Like Us | Bernstein | Colosseum CST 8014 |
| Die Wiecherts von Nebenan (TV) | Bruhn | Papagayo 0661595021 |
| Bitte, lass die Blumen leben | F. Duval | Teldec 626388 |
| 45 Bitte, lass die Blumen leben | F. Duval | Teldec 614 685 |
| CD Bitte, lass die Blumen leben | F. Duval | Teldec 826 388 |
| Tenyoku | Kitaro | Polydor 831149 1 |
| CD Tenyoku | Kitaro | Polydor 831149 2 |
| Invaders from Mars | Storrs | Enigma Europe |
| | | 3226 1 |
| Un Homme et une Femme: Vingt Ans d'après | Lai | WEA 240 933 1 |

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QUIEN SABE? ["A bullet for the General"] (Luis E.Bacalov) (this re-issue has different cover and 5 tracks more than previous record)	IMGM 011
COSA AVETE FATTO A SOLANGE? ["Terror in the woods"] (E.Morricone)	SP 8062
CI RISIAMO VERO PROVIDENZA? (E.Morricone - B.Nicolai)	SP 8063
GLI SCHIAVI PIU' FORTI DEL MONDO [" 7 slaves against Rome"] (F.De Masi)	PHCAM 09
IL LADRO DI BAGDAD ["Thief of Bagdad"] (Carlo Rustichelli)	PHCAM 10
THE BOUNTY KILLER ["The ugly ones"] (Stelvio Cipriani)	PHCAM 11

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